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the COMIC READER

January 1978
Number 152

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The COMIC READER

January 1978
Volume 1, Number 152

OUR COVERS: Dave Cockrum offers Chewparker, The Amazing Spider-Wookiee, and on the reverse, Steve Leialoha portrays Luke Skyquacker, Artoo-Tealtoo and Poul-Treepio being threatened by Darth Gander. © 1977, 20th Century Fox Film Corp. and Marvel Comics Group, Inc.

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Marvel News

Beginning with this month's issues, Marvel is eliminating the cover date from their comics in hopes that this will mean a longer shelf-life for them. We will continue to list the interior date in our coming comics, however.

Depending upon the ratings outcome of the second HULK TV movie (which aired November 28th), a tenth issue of THE RAMPAGING HULK may be tried.

The adaptation of CLOSE ENCOUNTERS OF THE THIRD KIND has been moved back to March to allow the film to get

as wide a national release as possible before the release of the comic. Walt Simonson and Bob Larkin did the cover painting.

SEEKER 3000 by Doug Moench and Tom Sutton will appear in MARVEL PREMIERE #41. It's a science fiction strip.

THE SILVER SURFER book by Stan Lee, Jack Kirby and Joe Sinnott is now scheduled for release by Simon and Schuster in early spring. Also from Simon and Schuster will be the fifth book in the origins series dealing with classic battles, and another book devoted entirely to adventures of THE HULK. Also, the 1979 Marvel calendar will spotlight the Hulk.

There's a DEFENDERS issue of MARVEL TREASURY EDITION in the works which will include

the origin of the non-team, the introduction of Nighthawk and the origin of Valkyrie.

Add another movie adaptation to Marvel's schedule: SGT. PEPPER'S LONELY HEARTS CLUB BAND, the film based on the Beatles' music featuring Peter Frampton and The Bee Gees. The format, either the regular comic size or the KISS magazine size, has yet to be decided.

Steve Gerber is taking over the writing of CAPTAIN AMERICA with #221, and is also doing a special issue of THE AVENGERS. Steve is now working only for Marvel.

Squadron Sinister and will be by Roger Slifer and Carmine Infantino.

John Byrne is also at work on a special issue of DOCTOR STRANGE from a plot by Ralph Macchio. Frank Brunner is doing some covers for the book, and Doctor Strange will be the next Marvel TV show. No cast has yet been set. We've heard that the doctor will be uncostumed as well.

The Human Fly will add to his career as an escape artist by picking up the guitar and becoming a rock artist, in his comic just as he apparently has in real

STAR HAWKS strip with Ron Goulart.

Gene Colan will be drawing the Steve Gerber-written LILITH strip for a black and white book.

WHAT IF? #8 will be "What If The World Knew That Daredevil Was Blind?" by Don Glut and Alan Kupperberg. Glut and Kupperberg are also doing a WHAT IF? with its basis in an alternate reality in which The Avengers were formed in the '50s starring Marvel Boy, Venus and the 3-D Man, among others.

Tony and Mary DeZuniga have formed a new New York-

MACHINE MAN
MARVEL COMICS GROUP
35¢
1
MACHINE man
THE LIVING ROBOT
THEY MADE HIM IN THEIR OWN IMAGE—THEN CONDEMNED HIM TO DEATH FOR IT!
HUNTED, HOUNDED, HE FIGHTS TO SURVIVE IN A HOSTILE WORLD!

WHAT IF...
MARVEL COMICS GROUP
50¢
8
WHAT IF THE WORLD KNEW THAT DAREDEVIL IS BLIND?
YOU MIGHT HAVE DEFEATED ME—MASKED MAN—IF I HADN'T LEARNED OF YOUR RADIAL WEAKNESS!
BUT NOW I CAN DISRUPT YOUR RADAR SENSE—UNMASK YOUR SUPER-HEARING—
SO THAT THE GOOD, TRIUMPHS—AND DAREDEVIL LIVES!
SO DIZZY—CAN'T KEEP MY BALANCE! LOOKS LIKE I'M FINISHED!
WITHIN THESE ACTION-PACKED PAGES LURKS SPIDER-MAN!

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Archie Goodwin, Carmine Infantino and Terry Austin are doing the eleventh issue of STAR WARS. No regular team has been chosen as yet, and they don't expect to do so for a couple of issues, probably.

More annuals have had their subject matter determined. MARVEL TEAM-UP will feature Spider-Man with The Defenders by Chris Claremont and John Byrne. The HULK Annual will guest-star The Angel and Iceman and will be by Roger Stern and John Byrne. THE AVENGERS will feature the return of The

life. The changes being in #11.

New artist Kerry Gamill is also doing a special issue of THE AVENGERS written by Tom DeFalco.

Ricardo Villamonte is drawing a Jim Shooter-scripted HERCULES story, and may also do an issue or two of JOHN CARTER. Alan Weiss may become the new regular JOHN CARTER artist if he and Marvel can come to terms as Gil Kane finds himself more and more occupied by his NEA

based studio called ActionArt Studios. They will be handling art for Marvel books and developing new talent.

Ms. Marvel will be battling Mosquito, the all-new Warhawk and The Avians in future issues.

Chris Claremont and John Byrne are planning to do a two-part team-up for next Halloween featuring Dr. Strange and Satanna. Now that's planning ahead!

George Perez will leave THE AVENGERS with #171. He will work on special projects like

THE BEATLES book. No new regular artist has been set for THE AVENGERS, though Sal Buscema will be doing a couple of issues.

Gary Friedrich has written a SPIDER-MAN/DAREDEVIL story for utility use in any of their books.

New artist (and acquaintance of ours) Frank Miller is drawing a DOC SAMSON story for use somewhere.

John Fuller is doing some work for Marvel.

The cover of THE HUMAN FLY #7 that we printed last issue was a different version than the one actually printed. Both are by Alan Weiss.

Listed in last issue's Pocket Checklist as MARVEL TREASURY EDITION No. 16 was a Flintstones issue that was actually numbered THE FLINTSTONES CHRISTMAS PARTY No. 1. Sorry.

TCR Message

Once again we're very crowded but letters and other departments will return next time.

Also, if you're going to send us cover artwork and would like it returned, please send us sufficient postage. We cannot return unsolicited material without postage. Sorry. – Mike

[Subscribers in Germany, France, Italy and Australia or countries that manufacture their own records who need GAZETTE and GUARDIAN back issues and would like to trade in-print Beatles 45s, EPs and selected LPs for them, write Mike Tiefenbacher here at Street Enterprises.]

Awards

Following are the results of the 1976 Comic Art Fan Awards, administered by Don Fortier (P. O. Box 306, Kenner, LA 70063. 368 ballots were cast, with the largest amount deriving from a facsimile ballot that appeared in THE BUYER'S GUIDE Beautiful Balloons column (143).

BEST PRO WRITER (1) Steve Englehart [101 votes]; (2) Steve Gerber [69]; (3) Roy Thomas [33]; (4) Chris Claremont [32]; (5) Don McGregor [22]; (6) Marv Wolfman [21]; (7) Len Wein [20]; (8) Doug Moench [16]; (9) Marty Pasko [12]; (10) Jim Shooter [5]

BEST PRO PENCILLER (1) Neal Adams [64]; (2) Paul Gulacy [55]; (3) Mike Grell [51]; (4) Gene Colan [42]; (5) Curt Swan [28]; (6) Dave Cockrum and George Perez [26]; (8) John Buscema [17]; (9) Craig Russell [15]; (10) Mike Nasser [12]

BEST PRO INKER (1) Tom Palmer [62]; (2) Wally Wood [61]; (3) Joe Sinnott [44]; (4) Terry Austin and Klaus Janson [34]; (6) Steve Leialoha [30]; (7) Alfredo Alcala [25]; (8) Mike Grell [22]; (9) Vince Colletta [14]; (10) Pablo Marcos [13]

BEST PRO EDITOR (1) Roy Thomas [93]; (2) Julius Schwartz [46]; (3) Archie Goodwin [45]; (4) Marv Wolfman [26]; (5) Joe Orlando [22]; (6) Paul Levitz [19]; (7) Denny O'Neil [18]; (8) Gerry Conway [13]; (9) Len Wein [7]; (10) E. Nelson Bridwell [2]

FAVORITE TITLE (1) HOWARD THE DUCK [52]; (2) THE AVENGERS [33]; (3) TOMB OF DRACULA [32]; (4) X-MEN [30]; (5) MASTER OF KUNG FU [27]; (6) ALL-STAR COMICS and THE WARLORD [26]; (8) THE AMAZING SPIDER-MAN and SUPERBOY [21]; (10) JUSTICE LEAGUE OF AMERICA [14]

FAVORITE STORY OF 1976 (1) WARLOCK #12 "A Trollish Tale" [51]; (2) X-MEN #98-100 "Sentinels/Greater Love Hath No X-Man" [50]; (3) FANTASTIC FOUR #176 "The Impassible Man Is Back In Town" [35]; (4) HOWARD THE DUCK #3 "Four Feathers Of Death" [31]; (5) ALL STAR COMICS #62 "When Fall The Mighty" [29]; (6) HOWARD THE DUCK #2 "Cry Tumipl" [26]; (7) RAGMAN #1 "Origin Of The Tatterdemalion" [25]; (8) SUPERMAN #300 "Superman 2001" [20]; (9) FANTASTIC FOUR #173-175 "Galactus/Giants Walk The Sky" [18]; (10) ADVENTURE COMICS #445-448 "Manta Ray/Crown, Crisis And Cataclysm" [15]

FAVORITE CHARACTER (1) Warlock [62]; (2) Howard The Duck [52]; (3) Batman [45]; (4) Superman [29]; (5) Doctor Strange [28]; (6) Conan [24]; (7) Spider-Man [23]; (8) Warlord [14]; (9) Nova [9]; (10) Captain America [8]

FAVORITE GROUP (1) The Avengers [72]; (2) X-Men [62]; (3) Legion of Super-Heroes [45]; (4) Justice Society of America [36]; (5) Fantastic Four [35]; (6) Justice League of America [30]; (7) The Defenders [24]; (8) The Invaders [20]; (9) Secret Society of Super-Villains [11]; (10) The Champions [5]

FAVORITE NON-NEWSSTAND COMIC (1) STAR* REACH [79]; (2) THE AMAZING WORLD OF DC COMICS [2]; (3) SALLY FORTH [36]; (4) THE FIRST KINGDOM [30]; (5) MEDIASCENE [25]; (6) QUACK [23]; (7) MENOMONEE FALLS GAZETTE [21]; (8) TIM CORRIGAN'S SUPER-HERO COMICS [8]; (9) FOOM [4]; (10) WITZEND [3]

FAVORITE FANZINE (1) THE BUYER'S GUIDE [105]; (2) THE COMIC READER [86]; (3) ROCKET'S BLAST-COMICOLLECTOR [53]; (4) THE NOSTALGIA JOURNAL [22]; (5) FANDOM FUNNIES [16]; (6) TREATISE ON REALITY IN COMICS [12]; (7) LEGION OUTPOST/INTERLAC [11]; (8) FANS OF CENTRAL NEW JERSEY [10]; (9) WOWIEKAZOWIE! [6]; (10) DON FORTIER'S COMIC FANDOM REPORT [5]

FAVORITE FAN WRITER(S) (1) Don And Maggie Thompson [91]; (2) Don Rosa [62]; (3) Murray Bishoff [32]; (4) Jay Zilber [23]; (5) Harry Broertjes [13]; (6) Mike Tiefenbacher [10]; (7) Dwight Decker and Bob Rodi [8]; (9) Shel Dorf [6]; (10) Gary Brown [3]

FAVORITE FAN ARTIST (1) Steve Fabian [78]; (2) Don Rosa [47]; (3) Mike Zeck [34]; (4) Alan James Hanley [28]; (5) Bob Gould [19]; (6) Tim Corrigan [14]; (7) Mercy Van Vlack [11]; (8) Alan Hutchinson [10]; (9) George Erling [7]; (10) Bill Blyberg [10]

The median age for voters was 21.4. (We'd like to thank all of you who voted for us in the various categories.)

The 1977 nominating ballot is available now from Don Fortier, CAFA Awards 1977, P.O. Box 306, Kenner, LA 70063; send him a self-addressed stamped envelope. This year's ballot has three more categories (the non-newsstand category has been split into Favorite Comics-Related Publication and Favorite Underground-Adult Comic), including Favorite Cover of 1977 and Favorite Underground Writer or Artist.

DC News

DC hopes to leave behind the format that has been the backbone of comics since 1952 — the thirty-two page comic book. Beginning with those books released in June of 1978, all DCs will be 40 pages in length for 50¢. This means that story pages in each will be 25 pages, in most cases adding eight pages to the lead feature. However, some books will be adding new features to their formats:

ADVENTURE COMICS will be going to $1.00, 80 page size with #459, out in June. SUPERBOY will leave the book and will appear in SUPERMAN FAMILY. The new line-up includes: WONDER WOMAN by Jack C. Harris and Ric Estrada; THE FLASH by Cary Bates, Irv Novick and Frank McLaughlin; GREEN LANTERN by Denny O'Neil and Joe Staton; DEADMAN by Len Wein and Jim Aparo; a new feature, A MAN CALLED NEVERWHERE, created and written by Roger McKenzie and drawn by Don Newton; and a continuance of the revolving try-out back-up feature, probably beginning with DR. FATE.

1978 60¢
SECRET ORIGINS OF SUPER-HEROES
REVEALED AT LAST: THE UNTOLD MYSTERIES OF DOCTOR FATE
THE STRANGE GENESIS OF
THE TRAGIC TALE OF BLACK CANARY
© 1977, DC COMICS INC.

ACTION COMICS will have three features in its 25 page format: SUPERMAN, THE ATOM and AIR WAVE. Presumably, SUPERMAN will get the extra page.

AQUAMAN will feature back-ups starring MANHUNTER FROM MARS and VIGILANTE.

MEN OF WAR will have GRAVEDIGGER, ENEMY ACE (returning to regular publication), and a rotating third feature which will include three-part adventures of BLACKHAWK, CAPTAIN FEAR, etc.

THE BRAVE AND THE BOLD will feature the current 17 page Batman and guest-star team-ups as well as THE HUMAN TARGET by Len Wein and Dick Giordano as back-up.

KAMANDI will feature 8 page stories of OMAC by Jim Starlin (writer-artist) and Joe Rubinstein (inker).

FREEDOM FIGHTERS will be cancelled with #15, out in April. However, THE RAY will be a back-up feature in BLACK LIGHTNING and will be by Roger McKenzie and John Fuller.

NO. 2 APR 35¢
FIRESTORM
THE NUCLEAR MAN
YOU'RE THE PAIN OF STEEL-HELP ME TACKLE ANOTHER OF THE PLANET'S VILLAIN!
SORRY KID, YOU'RE ON YOUR OWN!
FIRESTORM'S FEARSOME FIRST FIGHT AGAINST THE FISSION-FORMED FIEND!
GUEST STARRING GUESS WHO—!

The 60¢, 48 page books (JUSTICE LEAGUE and SUPERBOY AND THE LEGION) will go to the 40 page, 50¢ format, and the Special series (numbered in the DC SPECIAL SERIES) will cease with the GREEN LANTERN Special out in May. From June, 1978 on, DC will only publish the 40 page, 50¢ and 80 page $1.00 formats in the regular-sized comic line. The Spectacular series will continue.

The thinking behind this change was formulated last July but just recently definitely decided upon. DC feels that they don't want to cut back on their

contents, and instead of adding the inevitable nickel to the cover price, increasing contents and price by 47% and 42.8% respectively was the best idea.

All the seven-times-a-year books (every new title that has debuted since the winter of '76) will be going to bi-monthly.

In addition, one or two new titles will debut in June or July. Details on these and other back-up features will be forthcoming.

It is felt that there will be a seventh regular $1.00 book added to the line at the end of '78.

DC COMICS PRESENTS is the title of the new Superman team-up book to be edited by Julius Schwartz. Out in April, the book will be written by Martin Pasko and drawn by Jose Luis Garcia-Lopez and Dan Adkins. Despite previous plans, the book will begin as a bi-monthly. The first guest-star is The Flash.

KARATE KID will cease with #15, which will be pencilled and inked by Juan Ortiz. Meanwhile, KK will make a guest appearance in KAMANDI.

Captain Marvel will join the ranks of the WORLD'S FINEST with #253 as the SHAZAM! strip

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replaces WONDER WOMAN who is moving over to ADVENTURE. Don Newton and Kurt Schaffenberger will continue as artists, and E. Nelson Bridwell as writer.

With the changes in scheduling listed, there may be two or three titles that have to resort to a reprint to catch up. DETECTIVE #477, for example, will reprint "The House That Haunted Batman" from DC #408 (by Len Wein, Marv Wolfman, Neal Adams and Dick Giordano) with three new framing pages by Wein and Marsha Rogers.

There will be a JONAH HEX SPECTACULAR ($1.00) out in July which will feature a 30 page JONAH HEX story by Mike Fleisher, a 17 page SCALPHUNTER by Gerry Conway and a 17 page BAT LASH by Denny O'Neil. The previous months' Spectaculars include June's BATMAN issue which will feature two 25 page BATMAN stories by Len Wein and David V. Reed plus a 5000 word BATMAN short story by Denny O'Neil with illustrations; and

April's SGT. ROCK issue which incorporates the shelved PANZER project of a couple of years ago into a SGT. ROCK story by Robert Kanigher and Lee Elias.

Pizza Hut will be issuing their full-size authentic reprints of SUPERMAN #97 and 113, BATMAN #122 and 123 and WONDER WOMAN #60 and 62 beginning January 2 at participating Pizza Huts. One comic will be free with a specified purchase (depending on the market) and the contract with DC stipulates that they cannot be sold separately. That means you'll have to buy six pizzas (or whatever) to get a complete set.

Supergirl and Mary Marvel appear in the SUPERMAN VS. SHAZAM! ALL-NEW COLLECTORS' EDITION.

When SANDMAN was cancelled back in '75, a #7 was left unpublished. It will probably be published somewhere in the next year. Jack Kirby, Mike

Royer and Mike Fleisher did it.

STEEL #3 and 4 will feature ten page STEEL stories with a seven page back-up story with subject matter as yet undetermined.

Batgirl and Batwoman will guest-star in FREEDOM FIGHTERS #14 and 15; Robin will guest-star in KARATE KID #14; and the FREEDOM FIGHTERS and SECRET SOCIETY OF SUPER-VILLAINS will crossover next spring.

Dick Giordano will be inking all the BATMAN adventures except BRAVE AND THE BOLD; besides inking John Calnan's work for BATMAN, he'll ink Mike Golden's BATMAN FAMILY stories and Marshall Rogers' DETECTIVE COMICS pencils.

PEN AND BRUSH DEPARTMENT: Here's some more inking assignments: Frank Chiaramonte returns to SUPERMAN with #324, replacing Dan Adkins who shifts his effort over to DC COMICS PRESENTS; Joe Giella will ink WONDER WOMAN as of #244; Vince Colletta will ink STEEL #2; Frank Giacoia handles the inks on SUPERGIRL in SUPERMAN FAMILY #189; Dave Hunt is inking a Juan Ortiz ROBIN story for BATMAN FAMILY #18; Bruce Patterson is doing the honors on John Fuller's Alien GREEN LANTERN story for that book's #107; Bob Layton will ink CLAW with #12; Joe Giella will be the regular ALL-

STAR inker starting with either #73 or 74; Jack Abel is inking the WONDER WOMAN story in WORLD'S FINEST #251 because Wally Wood is ill; and Frank Giacoia is inking Joe Orlando's ECLIPSO story for the back of ADVENTURE COMICS.

SGT. ROCK #318 will be drawn by Dick Ayers and Romeo Tanghal.

Joe Staton and Jack Abel will be the mainstay team on SUPERBOY AND THE LEGION beginning with either #241 or 242, although Jim Sherman will continue to do fill-ins.

Elliot Maggin, who broke into comics with a GREEN ARROW story in GREEN LANTERN, is returning to do a GA adventure, a sequel to the story in GREEN LANTERN #100 which will probably appear in WORLD'S FINEST.

THE BRAVE AND THE BOLD #143 will star Batman and The Creeper by Bob Haney and Jim Aparo.

David Michelinie is doing a fill-in issue of DC COMICS PRESENTS to go into #3 or 4 to take up the slack caused by the addition of eight pages an issue.

The SUPERMAN story Len Wein was writing for ACTION #485 will now appear as a book-lengther in #486.

The SUPERMAN-MUHAMMAD ALI book will be released January 12. [See TCR #151.]

David Michelinie is writing a three-part JONAH HEX as a fill-in (#13-15) for Mike Fleisher, who is putting the finishing touch to his ENCYCLOPEDIA OF SUPER-HEROES volume on SUPERMAN.

New artist Gary Bingham is drawing GREEN ARROW in WORLD'S FINEST #251 as a fill-in.

SHOWCASE #100 will now feature the following characters in addition to those mentioned in #150: Fireman Farrell (SHOWCASE #1), King Farraday (from #50-51's I -- SPY1), Jonny Double, Dolphin, Jason Grant (from JASON'S QUEST), Manhunter 2070, Johnny Thunder (the western hero from TOP GUN), and James Bond (incognito), as well as Rip Hunter's crew and Space Ranger's pal Cryll, making a total of 59 heroes. [Researchers will note that Cave Carson and crew, Dr. Fate and Hourman, B'wana Beast, Nightmaster, G.I. Joe and The Maniaks have been overlooked.]

The FLASH SPECTACULAR will feature the return after twenty-four years of Johnny Quick, who makes his first new-story appearance since December, 1954.

The world premiere of the SUPERMAN film will be held June 11th at the Eisenhower Theatre in the Kennedy Center for the Performing Arts in Washington DC. It's a benefit performance for the Special Olympics, an event held for the mentally retarded. Black tie and cape required. (We'd assume.)

Media News

The latest in the on-again off-again STAR TREK project? Well, after Paramount dropped their spring Fourth Network project, they decided that they'd try again on the feature film idea -- but now, that's been delayed until March -- at least. So who knows if we'll ever see STAR TREK again?... CBS has ordered five more SPIDER-MAN episodes and another HULK. So it looks as though Marvel's heroes have a future on TV... However, LOGAN'S RUN's future isn't anymore, and January will see the termination of the MAN FROM ATLANTIS' oxygen supply (or whatever he breathes). Out of 21 shows that debuted in September and October, all but 6 have been cancelled, so it's not too surprising that either show is gone. Despite their flaws, though, I'm sorry to see them leave. At least they offered an alternative. The only new replacement with any science fiction overtones will be PROJECT:UFO -- true UFO sightings -- but Jack Webb is producer. ("Just the facts, ma'am. How tall was this saucer?") Series are really getting the short end of it this season... VARIETY ran a scathing review of THE NEW AVENGERS in a recent issue, calling it a "poorly drawn and motivated comic strip." For the record, British Commentator Richard Burton is disappointed with this new season too -- but I'll bet the show at its poorest is still worth watching -- if we ever get the chance... John Williams (who scored JAWS, STAR WARS and CLOSE ENCOUNTERS) is scoring SUPERMAN... WAR OF THE WORLDS, based on H.G. Wells' book, may be a CBS series next year... LUCAN will have a four week tryout in January... John Newland is hosting a new, syndicated NEXT STEP BEYOND... The next Goscinny-Uderzo LUCKY LUKE cartoon is called THE SALTON BROTHERS... John Cleese did a MUPPET SHOW... And DICK TRACY will return to the big screen in Paramount's new project in which he fights The Halloween Gang, Halloween, 1941. (Max Allan Collins and Dick Fletcher have just taken over the strip.) They're looking for square-jawed actors. - R. Blabbit

Visual Publications

THE ILLUSTRATED ROGER ZELAZNY will be published in February in two editions: A limited edition hardcover for $15.90 postpaid and the regular trade paperback for $8.95. A story from the book, "A Rose For Ecclesiastes" will appear in HEAVY METAL and another, "Doors Of His Face," will appear in STAR*REACH. Gray Morrow drew both stories.

The Howard Chaykin-illustrated book, EMPIRE, will be released in the fall of '78. A seventeen page full-color preview will appear in the September '78 HEAVY METAL. The book will be 112 pages in full-color.

CROATOAN by Alfredo Alcala, Tom Sutton and Stephen Oliff, based on the work by Harlan Ellison, will be previewed in HEAVY METAL this summer.

TWO YEAR AFFAIR, the Byron Preiss-Ralph Reese strip in NATIONAL LAMPOON, will be going to full page, color format six times a year.

Byron Preiss Visual Publi-

cations is looking for colorists and full-color illustrators for fantasy illustration work. Samples are welcome at 680 Fifth Avenue, New York, NY 10019.

More on the ZELAZNY book: Mike Golden pencilled one story in it called "The Furies" that was inked and colored by Gray Morrow. Those who've seen the collaboration, such as Neal Adams, have called it "Terrific." The form, developed by BPVP, is a "revolutionary approach to combining text and illustration for the graphic story."

Warren News

The new book mentioned last issue has been pushed back and will now be released at the end of January. In addition, Warren has announced two new books. The first will be another special edition along the lines of the STAR WARS film book they did last year, this one based upon CLOSE ENCOUNTERS OF THE THIRD KIND. The other is a secret, but we can say that it is comics and is "very topical, concerning what's going on right now." Sounds interesting, eh?

Coming Comic

CREEPY No. 96, March. This is an alien encounters issue and features "Alien" by Bill DuBay and Martin Salvador; "Alien Strain" by DuBay and Alex Nino; "Bongo And Me" by Nick Cuti and Esteban Maroto; "The Green" by Bruce Jones and Luis Bermejo; "Elias Arnold And The Angel's Egg" by Jonathan Thomas and Leopoldo Duranona; and "The Alien Factor" by Budd Lewis and Jose Ortiz. The cover is by Kim McQuate. [1/21]

Gold Key Coming Comics

Walt Disney CHIP 'N' DALE No. 51, March. New. [1/5]

Walt Disney DONALD DUCK No. 193, March. Reprints. [1/5]

GRIMM'S GHOST STORIES No. 43, March. 23 pages are new, 16 are reprints. [1/5]

Walt Disney MICKEY MOUSE No. 181, March. Reprints. [1/5]

NEW TERRYTOONS No. 49, March. New. [1/5]

PORKY PIG No. 80, March. New. [1/5]

TOM AND JERRY No. 304, March. Reprints. [1/5]

WOODY WOODPECKER No. 164, March. New. [1/5]

BUGS BUNNY No. 194, March. New. [1/12]

Walt Disney DAISY AND DONALD No. 29, March. New. [1/12]

THE PINK PANTHER No. 50, March. New. [1/12]

Walt Disney SCAMP No. 40, March. New. [1/12]

STAR TREK No. 51, March. New. [1/12]

Walt Disney UNCLE SCROOGE No. 150, March. Reprints. [1/12]

WALT DISNEY SHOWCASE No. 43, April. New. PETE'S DRAGON is adapted. [1/12]

BEEP BEEP, THE ROAD RUNNER No. 70, March. New. [1/26]

GOLD KEY CHAMPION No. 1, March. This new 48 page adventure magazine combines 23 pages of new material with 16 pages of reprints and begins with SPACE FAMILY ROBINSON. [1/26]

LITTLE LULU No. 244, March. New. [1/26]

TUROK, SON OF STONE No. 114, March. 23 pages are new, 16 are reprint. [1/26]

TWEETY AND SYLVESTER No. 79, March. New. [1/26]

WALT DISNEY'S COMICS AND STORIES No. 450, March. 14 pages are new, 11 are reprint. [1/26]

KK GIVEAWAYS: MARCH OF COMICS No. 437 - Daffy Duck MARCH OF COMICS No. 438 - Underdog

Interview

Mike Gold came into his so far unique role as DC's (and the comic industry's) first public relations director from a varied career in public relations and media. Originally based in Chicago, he has worn many hats: reporter, disc jockey, record producer, ad infinitum.

His bid for fame in the four-color medium came about through his helping set up a telephone service to help kids who had run away from home; a number they could call if they were in need of help and could be sure that their parents wouldn't be told. One of the places Mike advertised this service was in a juvenile magazine called SMASH -- published by one Jenette Kahn. She came to hear of Mike's work in this field and others and so, sometime later when she became DC's new publisher, she considered Mike as the logical choice to inaugurate DC's first public relations office.

Following is the second and concluding portion of Nick Landau's interview with Mike, with a few questions of our own.

NL: DC is making quite a bit of money out of the TV series?

MG: Oh sure. Let me tell you about that. One of the major differences between DC and Marvel is in the way the corporations are set up. Marvel is the most lucrative part of Cadence Industries, in fact an awful lot of Cadence is losing money hand over fist -- it's an unfortunate situation with them. Whereas DC Comics, as a part of Warner Communications, is an extremely profitable operation not only for publishing's sake -- we do not publish books that lose money, we cancel them -- but also for the other peripheral reasons which I'll get into in a minute, it is still one of the lower ends of the totem pole. DC makes millions and millions of dollars, but something like A STAR IS BORN, which is just one movie that Warner Brothers has released, makes more money. You add all the other movies and record labels and the book publishing operation and the cable TV and television games they make into it --

NL: And DC is just a drop in the ocean.

MG: Yeah, but it's a prestigious thing for them. Superman, Batman and Wonder Woman are prestigious. But this is the important thing: Cadence owns Curtis distributing which distributes Marvel. Warner owns Independent News which distributes DC Comics but Warner also owns the Licensing Corporation of America which licenses all of our characters to toys and stuff. So DC makes money out of licensing and LCA makes money out of licensing and both DC's and LCA's profits go to Warner. Whereas Marvel makes money off licensing and Columbia Pictures, which handles their licensing, makes money but that doesn't go to Cadence. Plus, many of our novelizations are published by Warner Paperbacks. DC makes money off it, and Warner Books makes money off it, both going to Warner Communications. The WONDER WOMAN TV show is produced by Warner Brothers Television; the same thing is applicable here. So if we take the whole package operation, the fact that Warner has first crack at all of our material is an extremely lucrative thing for Warner Communications. Like the SUPERMAN movie. It's being produced by the Salkinds but Warner is distributing it. So, again we make money, LCA makes money, Warner Brothers movies makes money — WCI gets it all.

MT: Does this work the other way too? Does Warner Communications offer DC first crack at film, TV or music properties to keep it in the family? I note that Marvel is planning an Alice Cooper comic — and Alice is a Warner Brothers Records act.

MG: WCI would offer us first crack if we let it be known we were interested in doing that type of comic book. Remember this: Warner Brothers does not own those properties — Alice Cooper, for example, is an independent act, and Warners' rights extend only to the records. But I'm sure the communications lines are strong enough that, if we were to make a major push, they'd keep us in mind. They keep us in mind for other things, and we send them comics and the like. Last summer I did a major promotion in tandem with WEA (Warner/Elektra/Atlantic, the distribution arm for all of WCI's labels).

NL: How did the WONDER WOMAN series come about? I believe the book wasn't doing very well before it started.

MG: No it wasn't, but it wasn't in any danger of cancellation. Marty Pasko and the various editors working on it, Denny O'Neil and Julius Schwartz, had a two-year plan to "resurrect the character. You'll remember, she lost her powers, she got her powers back, she went through the twelve trials bit. It finally got to the point where they were comfortable

with the character, she'd rejoined the Justice League and they finally had a viable character and sales were picking up when the rights to the TV show were sold. That was good — but unfortunately, the deal that was made with ABC-TV gave them the right to readjust the character to World War II — that's what they thought would sell. It really made a lot of sense for us to switch the book to WWII also. Whereas the book was growing before the TV show, it has been taking off in leaps and bounds since the series started. Now that the series is set in 1977 we'll shift the book back. The way Marty had written the transformation story, using the Earth I-Earth II thing it was terrific, we can shift back cleanly using the different Earth situation. It saved our skins!

MT: Will the costume changes instigated by the show be transfered to the comic? Already we have the (sometimes) white stripes on the boots and the belt has changed from white to yellow...

MG: There's been so much futsing around with Wonder Woman in the past ten years that we have to make a whole new effort. But this time, that effort will have to be exclusive from the television series. We have a new writer who will soon be handling both WW series (Jack C. Harris), two new editors on the project (Hama and Levitz) and, hopefully, permanent artists in Jose Delbo and Estrada and Wood. We'll straighten out the flaws as soon as we have established these permanent teams.

NL: How well does a book have to be doing before it is termed a "good seller?"

MG: A good selling book should be selling over 120,000. I mean, that's a nice selling book. Yes, ten years ago it was five times that number. In terms of good sales, if a book sells over 60%, you're going to add a new wing to your building! You only get one of those once in awhile; HOWARD THE DUCK #1 only sold 56% and that was with that tremendous, overwhelming direct sale. To illustrate how difficult it is to do that, an awful lot of comic books never make it to the stands -- they never leave the warehouse. A guy will keep them in his storehouse; there's just too many places for comic books to get hidden and that's really unfortunate. If a book is selling over 100,000 copies it's probably profitable. If Mickey Spillane and Frank Frazetta (two one-time comics people) are drawing and writing the book then that book will probably have to sell twice as much to pay for the talent. But outside of that sort of talent, the editorial costs are negligible: they're a couple of thousand dollars for a book. If a book is selling less than maybe 33-35%, it's probably losing money. You can tell how well a book is doing — if a book is being cancelled it is either losing money or it is marginal, making

just one or two points above break even and we'd rather come out with a new book.

Quite frankly, these days very few comic books actually lose money. Of all the books that we cancelled over the last few months, DC SPECIAL and DC SUPER-STARS were cancelled solely because they were being replaced by the dollar spectaculars, so it's just the titles that are gone, the books are still there. Every month there will be a 60¢ or $1.00 special. RAGMAN was cancelled because...

NL: That was a very strange book.

MG: A very strange book. Unfortunately, it was always late. The last couple of issues were picking up — they were profitable, the first issues weren't.

NL: It was one of those strange books that DC occasionally produces that are really nice but one wonders why they were put out. RIMA was another.

MG: Well the same people were responsible there -- Kanigher and Kubert.

NL: I'm surprised that it ever got out.

MG: RIMA moreso even than RAGMAN, who is just an extremely moody super-hero. It was just one of those books that is so different that it deserves a chance. SHADE is like that. It's so weird and so different it should go out there and see how it fares because if you were not willing to take a chance like that you wouldn't have SUPERMAN or SPIDER-MAN.

STARFIRE was cancelled -- the last couple of issues we had figures on had picked up. I don't think it was losing money, but I don't figure it was making any.

NL: Why was that? Do you think it was conceived slightly wrongly?

MG: I think we lost track of the book.

NL: Because, on the other hand, RED SONJA is doing quite well.

MG: No it isn't. Let me prove it to you. That's part of the logic I was telling you about.

NL: Well, it's a bi-monthly book.

MG: Right, and Marvel does not publish bi-monthly books. They have a few bi-monthly titles but anything that's selling at all is out there monthly. A lot of Marvel's monthlies, if they were published by us and selling at the same rate, would be bi-monthlies. It's just the way we're structured -- it's a structural difference. Any book that's being published bi-monthly over there is not selling well; it may be making good money but it isn't making anywhere near the kind of money the monthlies are. TOMB OF DRACULA, of course, is the exception to that, where Marv and Gene just said, "No, this is all we're

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going to do. Take it or give it to somebody else." Although, if TOMB OF DRACULA was doing THAT well, I mean really phenomenally well, they would probably have given it to other people and sabotaged the book -- that's happened before. I'm not coming down on Marvel for that, it's happened to us in the past. Luckily, both Marvel and DC are in the position now to say, "No, wait, they're right. We'll do it bi-monthly or not at all." Over here, if a book is bi-monthly, it is not necessarily a sign of ill health, it's just a structural thing.

NL: Which then are your best bi-monthly sellers?

MG: Let me look through my schedule here. ISIS lost money, but then, there was a licensing problem there. KUNG FU FIGHTER was also losing money in the United States, but it was making it back in foreign sales. As to what bi-monthlies are doing well: BLACK LIGHTNING seems to be doing very nicely now; ADVENTURE COMICS has been picking up tremendously; ALL-STAR COMICS is so close to being a monthly, it's ridiculous -- it would be a monthly if Paul Levitz had the time to write it; as it is now it's doing so well that Paul is trying to make time; FREEDOM FIGHTERS isn't doing that well... I suspect it's only a few points above break even; KARATE KID is suffering from stagnation. It was doing all right but it was just staying there, it wasn't growing or anything. However, we've just changed the direction of the book -- new writer, new artist, new editor, new logo; the costume's the same but that's about the only thing. So we'll see how that goes. METAL MEN was cancelled and I explained why before; OUR FIGHTING FORCES has picked up quite a bit recently; it's the poorest selling war book but it's still doing all right. PLASTIC MAN was losing money -- just forget it! We killed the book even though they're making a TV show of the character and when that comes out maybe we'll bring the book back, maybe we won't.

NL: What sort of TV show is it?

MG: A ninety-minute live-action show.

NL: Live action? Plastic Man?

MG: Don't ask me how, don't ask me how.

SHAZAM! was doing pretty poorly, it was certainly making money with licensing but in the last four or five issues it's been picking up rapidly. The series that Nelson is doing now is being very well received by a certain audience. SUPERMAN FAMILY is doing terrifically, but it's a dollar book, that's why it's bi-monthly.

NL: Are you figuring putting out any of your dollar books that are doing well as monthlies?

MG: No, we're figuring on more dollar books.

NL: Why not monthly dollar books? You've already got several 60¢ monthlies.

MG: It's just a matter of the structure that we have for selling these books. The reason why the dollar books are doing so well and why we're so optimistic about them is that they're more profitable books for the retailer to have. So that a guy who doesn't handle 35¢ or even 60¢ comics -- a guy who is at an airport or shopping center -- these types of places by and large do not handle comic books because the 6¢ to 8¢ they make off a 35¢ comic book is not worth the hassle, but on a dollar book they're making good money. They're making more than on a dollar copy of TIME Magazine as a matter of fact. The way we have it set up, the books will be on the stands for two months; that's the promise we made to these people. I don't think we'll change it until we have a full line of dollar books, rather than just the three we have scheduled at the moment. It's such a beautiful system we have now there's no reason to jeopardize it. The first SUPERMAN FAMILY dollar book: I know the fans didn't like it and I'm not going to apologize for that -- the younger readers really did like it. That book was probably the most profitable, in terms of bucks, comic book to be published in maybe five years by anybody. It sold phenomenally well.

NL: How well is it doing compared to 35¢ books in actual sales?

MG: It's probably selling about 140,000. That's a real rough estimate off the top of my head. But, every point above break even on a dollar book is three times more profitable than a point on a 35¢ comic -- and that book came in about twelve points above break even. That's phenomenal -- that's terrific!

NL: Just to give me another example to compare it against, what other books are around the 140,000-150,000 mark?

MG: Again, off the top of my head and making rough generalities, all the books that are monthly are doing that, probably doing better. ACTION COMICS and SUPERMAN are doing a lot better than that. I mean, they're doing twice that, maybe more. JUSTICE LEAGUE was doing better than that, but now it's a 60¢ book. It's more profitable, but I don't know if the sales are as high. It may be; I understand it's only dropped one or two points. I think it'll pick up once people get used to it. Really, all the figures I'm giving you are very vague -- I don't have them in front of me. But you can generally assume that the books that are monthly are among the best sellers.

MT: Getting back to the dollar books, when a book whose characters have potential but who can't carry their own book (for example, TEEN TITANS, PLASTIC MAN, or, if you cancel it, SHAZAM!), might it not make some sense to work them into a dollar book where they might attract whatever audience their own books had while keeping the characters in print? I'm thinking specifically of WORLD'S FINEST which contains characters that already appear elsewhere (excepting CREEPER).

MG: In some cases it would. We're going to play around with the various members of the Teen Titans as individuals first before we try them as a team again -- we presently have vague plans for Kid Flash and Harlequin series, and Robin and Aqualad have been out there for awhile already. We'll be seeing a little more of Speedy and Wonder Girl on their own first. Plastic Man sold very, very poorly -- it actually lost money, which few of the cancelled series do nowadays. If SHAZAM! were to be actually cancelled -- and it's close, every time we come up with a new title the thought crosses our minds -- the character WILL go into a dollar comic.

MT: Any chance of seeing a berth in one of the dollar books used for a different character each month? Some sort of spot in which your artists and writers can do a story about anyone they like?

MG: We've been running mini-series of two and three parts in ADVENTURE COMICS for quite awhile: The Creeper, Black Canary, Aqualad, Eclipso, Dr. Fate, and so on and on... We will be continuing this practice for the forseeable future. You'll be seeing a lot more of (for lack of a better word) the lesser DC characters starting in summer of 1978; there's a lot of flexibility for writers and artists to do whatever they like. You know, talent rarely does features they don't like (unless they're just starting out), and we rarely take people off of projects they like doing unless the approach is absolutely wrong or they can't meet deadlines. Inability to meet deadlines is the reason you see a ton of reprints at Marvel -- it is a very costly situation (late fees to the engraver, etc.) and DC will not get caught up in it. In fact, we're taking an even harder line than before.

NL: Who actually has the top selling comic book? Is it still Marvel?

MG: I don't know what you mean by "still Marvel." SUPERMAN has been outselling SPIDER-MAN.

NL: Has it always?

MG: I don't know about "always," maybe there were a couple of years when it didn't. Superman cumulatively sells better than Spider-Man because we have more books with Superman in than Marvel does with Spider-Man, only we disguise it a bit better. Marvel has MARVEL TALES, the two SPIDER-MAN books, the kids book and MAR-

VEL TEAM-UP, whereas we have SUPERMAN FAMILY, SUPERMAN and ACTION COMICS. But then, he's also in ALL-STAR, ADVENTURE, SUPERBOY/LEGION, JUSTICE LEAGUE, SUPER FRIENDS and WORLD'S FINEST. So we hide him just a little bit better. And then, of course, when the movie comes out you're going to be seeing Superman everywhere. You're going to be sick of seeing the damn character!

According to the published circulation statements -- which have to be taken with a whole shaker of salt -- THE AMAZING SPIDER-MAN outsold SUPERMAN by 10,000 copies. Since Marvel's closest issue figures were higher than their average monthlies and DC's were lower, it's clear they used the opposite accounting method and their annual estimates are a bit inflated. Therefore, I honestly believe the difference between the two is too close to call. I still believe the total sales of all comics is more significant, as it reflects on the true popularity of the character. Marvel can't sell SPIDER-MAN as many different ways as DC can sell SUPERMAN (Spider-Boy?).

NL: You mentioned to me before we began this interview your theory on the mistakes the comic book publishers made in the fifties. Would you care to put it on record?

MG: I'd love to. It's one of my own personal beliefs in this world, and that is that in the late forties and early fifties when publishers cut back the page count from 48 to 32 pages, what they should have done, in fact, was to raise the price from 10¢ to 15¢, which is what everybody else did in the publishing industry. They all came out with higher-priced magazines -- the same magazine but more expensive. Whereas, what the industry had was a cheap comic that looked a lot cheaper because it was skinnier. If it was 15¢, the dealers would have been making more money on it and not so many people would have stopped handling comic books. Of course, a comic book that was 15¢ in 1954 probably would have been 20¢ by 1960 and 35¢ or even 50¢ today. That is unfortunate but the industry would have been a lot healthier today. We would not be getting 35-50% sales figures -- it would be back to 60-70%. I think it's only fair for me to give the other side of the coin as well. When comics cut back the pages they were under an awful lot of pressure -- that was the Frederic Wertham era, the comic book burnings. Congressmen told parents, "These books are why your children are growing up to be juvenile delinquents." If comics has raised their prices in those days it would have been a very bad public relations move and would have made comics look even worse than they were being made out to be.

NL: Now to your job. You've explained it with reference to the fan press, and we all know what's been appearing in THE COMIC READER, COMIC MEDIA NEWS, etc., but how about the other things you're responsible for?

MG: Lots of stuff. I communicate with the direct sales dealers. We publish a newsletter for these people so they know what and when to order because they order comics months in advance. I produce that. I deal with the trade press in relation to distribution. I plan out promotions for the distribution systems. For instance, I'm in the process of putting together a new promotion for the dollar books that will encompass posters, stickers, etc. that will go out to the various retailers across the U.S. in an effort to either get them to order our comics if they don't now, or to order more if they do and sell more for themselves. Whenever a tabloid comes out, like the BATMAN Ra's Al Ghul edition, I will do the the same sort of thing with those particular books I work with Independent News in terms of getting them the materials they need. I also do a lot of public service work, like we've just done a thing for the Special Olympics for mentally retarded kids. We put a page in our books. I worked very closely on that with Sol Harrison, president of DC, who is very dedicated to things like that.

My own background is similar to that. I had spent many years doing public relations and media work for runaway kids and drug abuse programs. We do a sizable amount of that type of work as well. I would say those are the dues you pay for being in the kiddie book business. But Sol, who's been in the business since Day One -- he worked on the first comic book ever published -- is tremendously dedicated to that. We all are, here, working on the stuff -- we recognize that the responsibility goes hand in hand with publishing SUPERMAN.

I'm also the press liason for the straight press, printed, electronic or film. Really, the broadest definition for public relations work -- I do that here.

NL: You mentioned to me earlier the toll-free telephone service you set up to help runaway kids. The DC hotline was another toll-free service you helped set up. How well has it worked?

MG: The Hotline has been an unqualified success. The thing that really bothers me about unqualified successes is that they have a habit of continuing to grow on you. They get bigger and bigger, and in the Hotline's case, bigger still! We were getting over 100,000 calls a month and were initially structured to handle 60-70,000. It's not just the expense of the proposition -- it is expensive -- it's the fact that during the several hours after school is out all across the country, not only is out line terribly jammed up but a lot of people get wrong numbers because kids make mistakes, while some people get frustrated because they can't get through for hours. For every busy signal the phone company has to pay because it's

tying up their lines and satellite time. So the phone company got into the position of losing tens of thousands of dollars on our thing. As a matter of fact, if I was the phone company I would have disconnected us months before they did -- I don't understand why they held out. But it was good.

NL: Do you think it paid for itself?

MG: There's no way of telling. The goodwill publicity it has generated has been phenomenal. It has allowed a lot of people, particularly the younger ones, to approach us the way readers five years ago started approaching Marvel. That's very good, but that's long-range stuff. It has allowed us to sell new books, to keep people informed of changes in ongoing books -- it has been very effective in that. But I think there's only so much you can get out of the Hotline before it is no longer worth the price. There's only so much you can generate before you move your fan onto a higher level and I've already done that. I came up with something else that I thought up but am unfortunately not executing. In the fall, we're coming out with a newsletter that people can subscribe to for a couple of dollars a year. A four page newsletter. In that we can push twenty times the amount of things we could push on the Hotline.

NL: Have you any other expansion plans?

MG: In the forefront of Jenette's mind is a whole three-year masterplan that is constantly being evaluated and updated. She has long-range goals. In about three years from now, if you think the types of changes that have been going on at DC over the last year have been something, and I know this sounds like typical Marvel hype -- you know, "Hey, you ain't seen nothin' yet!" -- well, you've seen a lot so far, and I don't want to undermine that, but if you were to compare what DC is like today to what it was like at the end of Carmine's reign, you'd see an appreciable change. But if you compare three years from now back to the end of Carmine's days you'll see a whole different thing. It's as different as chalk is from cheese.

NL: You're saying there will be a lot of changes, but how do YOU see DC in three year's time?

MG: A lot depends on where the industry is moving. Jenette's masterplan takes account of the fact that the industry could move any of a dozen different ways.

Let me go out on a limb. I think we are going to be seeing entirely different formats. Three years from now I'd be shocked if the 32 page comic book is around. Three years from now the dollar comics could cost a dollar and a quarter, but three years from now there may be nothing but dollar and a quarter comics around, maybe some 75¢ ones also. Whatever it costs, I think it will be proportionate to inflation -- that's a fact of life, there's nothing we

can do about that. I think we will certainly see more 64 page comics -- possibly more 72 pagers. The 72 pager is a bastard medium -- comics are published in 16 page increments -- maybe there'll be 96 page comic books. I think you'll see more bigger comics. There will probably be fewer titles around.

Three years from now we will still see Julius Schwartz editing. I don't see much change there; most of our editors will still be editing. Some people may move on, naturally, but new talent will continue to come in. We will probably see technological advances. In Sparta, Illinois, where all the comic books are printed, they have just started experimenting with these plastic plates, which is why in the last few months in many comics you've seen those stupid wavy lines. They'll clear that up soon. I don't know whether we'll see better paper stock. There is the outside chance that we'll have moved to 64 page dollar comics on heavier, better quality paper.

NL: That sounds unlikely because the trend is always towards cheaper materials.

MG: I agree, but this is it: You cannot get any cheaper paper than the stuff we're using now -- unless you just want to print the ink. I don't know what else, really. Comics right now are awfully healthy and will be for at least another year. If we don't see a backlash like we did following the BATMAN TV show following the SUPERMAN movie, there's every reason to expect comics to be more and more profitable.

NL: Why did the last backlash occur?

MG: Well, BATMAN was such a huge fad, a tremedous craze -- and there's nothing worse than "yesterday's news." You know, when a craze ends...

NL: It takes everything else down with it.

MG: Right. Retailers want to get rid of everything, they don't want to have "wormed-over soup" lying on their doorstep; it doesn't get them anywhere. I hope we will not see that type of backlash following the new movie.

NL: Isn't this BATMAN backlash still occuring? I understand that the Chicago Tribune-New York News Syndicate doesn't want DC to use Batman in the new syndicated strip because of his relationship with the camp TV show character.

MG: The BATMAN TV show is still extremely popular -- it appears five days a week in 95% of all major television markets. I do not think this backlash effects our comic any longer, but I do think the syndicate is justified in believing the JLA strip should establish its own identity before we bring BATMAN into it.

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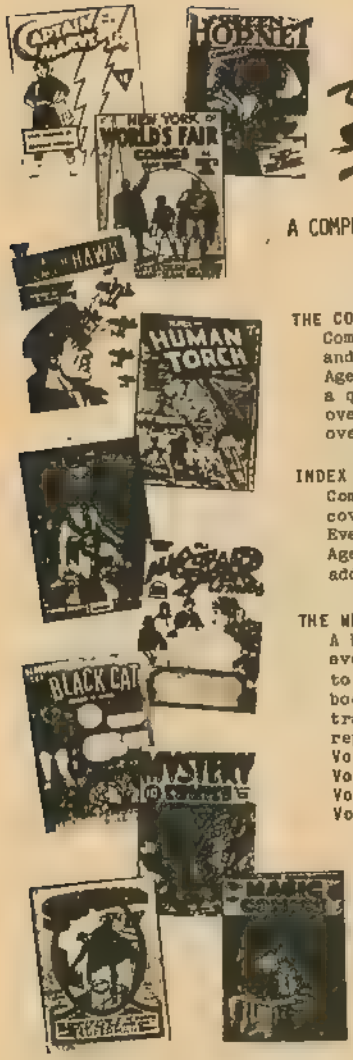

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- ☐ CRAZY #36
- ☐ THE DEFENDERS #58
- ☐ DEVIL DINOSAUR #1
- ☐ DOCTOR STRANGE #28
- ☐ FANTASTIC FOUR #193
- ☐ THE FLINTSTONES #4
- ☐ THE GHOST RIDER #29
- ☐ GODZILLA #9
- ☐ HOWARD THE DUCK #23
- ☐ THE HUMAN FLY #8
- ☐ THE INCREDIBLE HULK #222
- ☐ THE INVADERS #27
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- ☐ JOHN CARTER, WARLORD OF MARS #11
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- ☐ THE MAN FROM ATLANTIS #3
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- ☐ MARVEL TWO-IN-ONE #38
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- ☐ POWER MAN #50
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Warren

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National Lampoon

- ☐ HEAVY METAL #11
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- ☐ SHADE THE CHANGING MAN #6
- ☐ SHOWCASE #99 [Power Girl]
- ☐ STAR HUNTERS #4
- ☐ STEEL, THE INDESTRUCTIBLE MAN #2
- ☐ SUPERBOY & THE LEGION OF SUPER-HEROES #238
- ☐ SUPER FRIENDS #11
- ☐ SUPERMAN #222
- ☐ THE UNKNOWN SOLDIER #214
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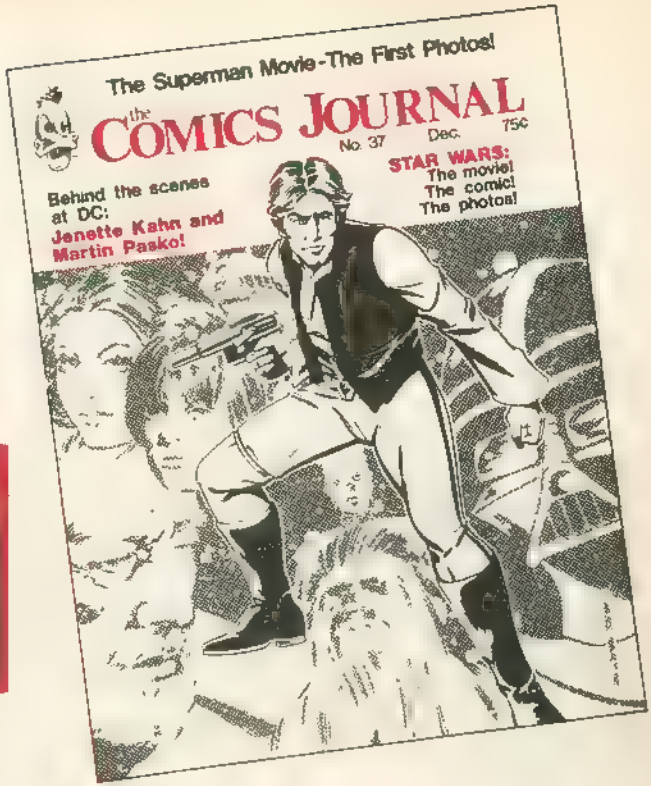

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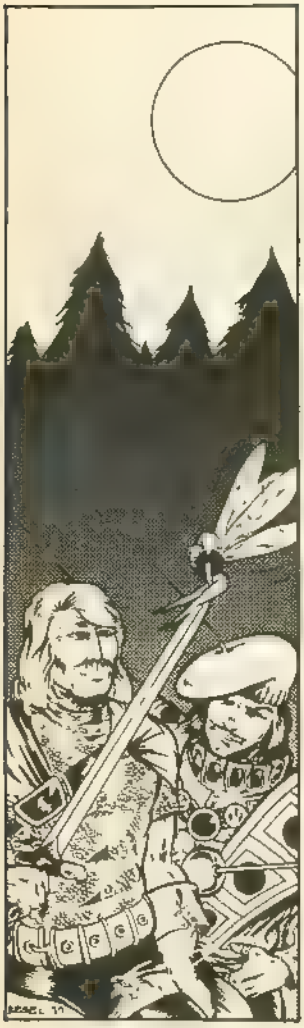

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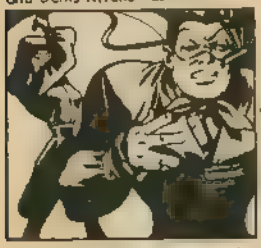
Krupp Comics News

Krupp Comic Works has revived THE SPIRIT MAGAZINE in a similar format to that of the Warren series. #17 (which continues Warren's numbering) is out now and #18 will be out in February. The Krupp magazine is distinguished from the Warren version by the better paper, the Will Eisner-only wraparound cover and virtually no advertising. #17 contains a "jam" interview page by Eisner and Denis Kitchen as well as



seven Eisner SPIRIT stories and a Klaus Nordling LADY LUCK story. The cost is $1.50 plus 5% for postage (8¢, we figure), from Krupp Comic Works, P.O. Box 7, Princeton, WI 54968. (They've also published a new issue of BIZARRE SEX, #6, with material by Joel Beck, Steve Stiles, Sharon Rudahl, Joe Coleman and Ted and Terry Richards, as well as George Erling and a Richard Corben cover. $1.25 plus 5% postage from Krupp.)

Archie Coming Comics

ARCHIE'S PALS 'N' GALS No. 121, March. [12/27]

ARCHIE'S JOKEBOOK No. 242, March. [12/27]

BETTY AND VERONICA No. 267, March. [12/27]

PEP No. 335, March. [12/27]

LITTLE ARCHIE No. 128, March. [1/3]

LAUGH No. 324, March. [1/3]

LIFE WITH ARCHIE No. 191, March. [1/3]

JUGHEAD No. 274, March. [1/3]

ARCHIE'S TV LAUGHOUT No. 56, March. [1/10]

BETTY AND ME No. 91, March. [1/10]

REGGIE AND ME No. 103, March. [1/10]

ARCHIE No. 269, March. [1/10]

LAUGH COMICS DIGEST No. 15, March. [1/10]

ARCHIE AT RIVERDALE HIGH No. 52, March. [1/17]

JUGHEAD WITH ARCHIE DIGEST No. 25, March. [1/17]

THE JUGHEAD JONES COMICS DIGEST No. 4, March. [1/17]

DC Coming Comics

BATMAN No. 298, April. "The Case Of The Crimson Coffin" is by David V. Reed, John Calnan and Dick Giordano. Investigating an underground chamber, Batman comes across a man about to be executed in ritual and placed in a crimson coffin. Jim Aparo did the cover. [1/3]

JONAH HEX No. 11, April. "The Holdout" is by Mike Fleisher, Rich Buckler and Dick Giordano. Jonah injures his hands and finds himself fair game for nearly everybody. Buckler and Giordano did the cover. [1/3]

JUSTICE LEAGUE OF AMERICA No. 153, April. "Earth's First

-- And Last — Super-Hero" is by Gerry Conway, George Tuska and Frank McLaughlin. The reason that Earth-Prime (our Earth) has no super-heroes and Earths One, Two, Three, et al, do is finally revealed. But where does Ultraa come from then? Rich Buckler and Jack Abel did the cover. [1/3]

KAMANDI, THE LAST BOY ON EARTH No. 56, April. "The Sign Of The Three" is by Jack C. Harris, Dick Ayers and Danny Bulanadi. Bloodstalker tracks Kamandi and Kamandi tracks Ben Boxer. Rich Buckler and Jack Abel did the cover. [1/3]

MISTER MIRACLE No. 23, April. "As Ethos Is My Judge" is by Steve Gerber, Mike Golden and Joe Giella. Mister Miracle is taken from his world into that of Ethos and forced to look at himself in a new light. Marshall Rogers did the cover. [1/3]

SECRETS OF HAUNTED HOUSE No. 11, April-May. This issue

features "Picasso Fever" by Scott Edelman, John Fuller and Bruce Patterson, and "To Find A Better Body" by John Albano and Jack Sparling. The cover is by Mike Kaluta. [1/3]

SHADE, THE CHANGING MAN No. 6, April-May. "Khaos, The Lord Of Terror" is by Mike Fleisher and Steve Ditko. Rak Shade battles the Lord of Destruction. Ditko did the cover. [1/3]

WEIRD WAR TALES No. 62, April. Stories in this issue are: "The Grubbers" by Roger McKenzie and Howie Chaykin; and "You Only Die Twice" by George Kashdan and Frank Redondo. The cover is by Joe Kubert. [1/3]

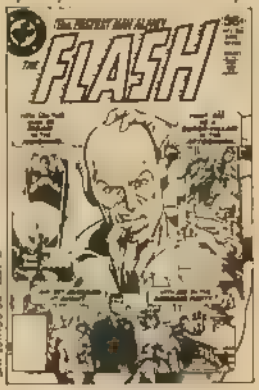
CLAW THE UNCONQUERED No. 10, April-May. "The Eater Of Souls" is by David Michelinie, Keith Giffen and John Celardo. Proving that he is, at least, uncancellable, Claw returns in his attempt to confront King Occulus of the

Yellow Eye, who wants to rule the multiverse. Joe Kubert did the cover. [1/10]

FIRESTORM No. 2, April. "Multiplex -- the Duplicate Villain" is by Gerry Conway and Al Milgrom. Superman guest stars but Firestorm seems to be on his own in his battle with Multiplex. Milgrom did the cover. [1/10]

THE FLASH No. 260, April. "The Thousand Year-Old Root" is by Cary Bates, Irv Novick and Joe Giella. Iris Allen's 30th Century parents guest star. The cover is by Jose Garcia-Lopez. [1/10]

HOUSE OF SECRETS No. 151, April-May. This issue's features: "Love Me... Love My Demon!" by Cary Burkett and Arthur Suydam; "Death Has Baby Blue Eyes" by Robert Kanigher and Ruben Yandoc; and "Nightmare" by Roger McKenzie and Michael Golden. Mike Kaluta did the cover. [1/10]



THE NEW GODS No. 17, April. "The Memory Machine" is by Gerry Conway, Don Newton and Dan Adkins. Orion and Jezebelle find themselves reliving their pasts. Jim Starlin did the cover. [1/10]

SUPER FRIENDS No. 11, April. "Kingslayer" is by E. Nelson Bridwell, Ramona Fradon, and Bob Smith. The Super Friends are enlisted to protect visiting royalty. Fradon and Smith did the cover. [1/10]

SUPERMAN No. 322, April.

"Laser War Over Metropolis" is by Martin Pasko, Curt Swan and Frank Chiaramonte. The Parasite is plaguing Metropolis and Superman seems to have lost his powers. Jose Garcia-Lopez did the cover. [1/10]

AQUAMAN No. 61, April-May. "The Armageddon Conspiracy" is by David Michelinie, Don Newton and Bob McLeod. Kobra decides the ocean's where it's at and Aquaman finds he needs the aid of Green Lantern and Batman in their battle. Jim Aparo did the cover. [1/17]

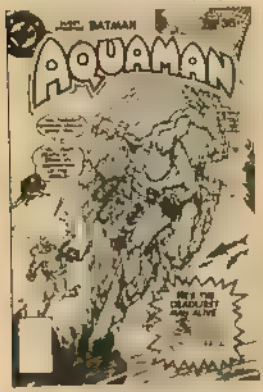
THE BATMAN FAMILY No. 17, April-May. DC's newest dollar book leads off with a BATMAN story called "Scars" by Gerry Conway and Jim Aparo which guest-stars The Huntress from Earth II. Also, "Horoscopes For Crime" by Bob Rozakis, Don Heck and Bob Wiacek stars Batgirl and Batwoman and also guest-stars The Huntress, as they battle Catwoman, Poison Ivy and Madame Zodiac. The last story features Man-Bat and The Demon

In "There's A Demon Born Every Minute" by Rozakis and Mike Golden in which they fight Morgaine Le Fey. (Oh yes, Robin co-stars in the BATMAN story.) Mike Kaluta did the cover. [1/17]

BLACK LIGHTNING No. 8, April. "Deadly Aftermath" is by Tony Isabella, Trevor von Eeden and Vince Colletta. BL finally has a showdown with The Great White Whale. Rich Buckler and Colletta did the cover. [1/17]

GHOSTS No. 63, April. Stories in this issue include: "Secret Of The Phantom Marshal," "The Beast Of Satan" and "The Burning Bride." Murray Boltinoff edits. Luis Dominguez did the cover. [1/17]

G.I. COMBAT No. 207, April-



May. The Haunted Tank stories in this issue are "Foxhole For A Sherman," "The Piper Who Wouldn't Die" and "Death Seat" all by Robert Kanigher and Sam Glanzman. There are two O.S.S. stories: "Code Name: Sledgehammer" by Evan Douglas and E.R. Cruz, and "Mission Of No Return" by Kanigher and Cruz. Plus, Gus Grey of the Haunted Tank crew stars in "Dead Shot For A Gunner" by Kanigher and Glanzman. The other stories are "The Lady Bird Scores Zero" by Jan Laurie and Ric Estrada, and "If A Bullet's Got Your Name" by George Kashdan and Russ Heath. Joe Kubert did the cover. [1/17]

SGT. ROCK No. 315, April. A Sgt. Rock story by Robert Kanigher and Frank Redondo and a filler by Kanigher and Ric Estrada make up this issue.

Joe Kubert did the cover. [1/17]

SHOWCASE No. 99, April. POWER GIRL appears in her last SHOWCASE issue in "The Crater That Was Central City" by Paul Levitz, Joe Staton and Dick Giordano. The Flash and Green Lantern of Earth II make guest-appearances. Staton and Giordano did the cover. [1/17]

CHALLENGERS OF THE UNKNOWN No. 86, April-May. "The War At Time's End" is by Gerry Conway, Keith Giffen and John Celardo. The Challs, Swamp Thing and Deadman meet Rip Hunter... Time Master, who's apparently gone over the edge. Rich Buckler and Jack Abel did the cover. [1/24]

GREEN LANTERN No. 103, April. "Earth — Asylum For An Alien" is by Denny O'Neil, Alex Saviuk and Vince Colletta. GL's stuck in null-time and Green Arrow and Black Canary are space-prisoners. Mike

Grell did the cover. [1/24]

SECRET SOCIETY OF SUPER-VILLAINS No. 14, April-May. "Crisis On Earth III (Reprise)" is by Gerry Conway, Mike Vosburg and Bob Smith. Captain Comet goes against part of the Crime Syndicate Of America (Superwoman, Power Ring and Johnny Quick). Rich Buckler and Jack Abel did the cover. [1/24]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 238, April. The issue reprints the two book-lengthers from ADVENTURE COMICS No. 359-360: "The Outlawed Legionnaires" and "The Legion Chain Gang" both by Jim Shooter, Curt Swan and George Klein. There are no ads and Jim Starlin did a

wraparound cover. [1/24]

UNKNOWN SOLDIER No. 214, April. "Deadly Reunion" is by Robert Kanigher, Dick Ayers and Romeo Tanghal. Mlle. Marie makes a guest-appearance as the US must rescue her though she's sworn to kill him. Joe Kubert did the cover. [1/24]

THE WARLORD No. 12, April-May. This issue's story is a new Mike Grell-created adventure. [Last issue was a reprint.] Grell did the cover. [1/24]

THE WITCHING HOUR No. 79, April. This issue contains "Beware The Killer Cactus" by Carl Wessler and Dick Ayers, "The World's Weirdest Hobby" by George Kashdan and Gerry Talaoc, and "Who Will Kill X-13" by Wessler and Tony Henson. Luis Dominguez did the cover. [1/24]

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WORLD'S FINEST COMICS No. 250, April-May. The lead-story is a 56 pager starring Superman, Batman, Green Arrow, Black Canary and the original Wonder Woman called "The Reality War" by Gerry Conway, George Tuska and Vince Colletta. Earth's super-heroes are displaced in time causing history to change. Also featured is The Creeper in "Return To The Past" by Steve Ditko, which retells his origin story. Jim Aparo did the cover. [1/24]

ACTION COMICS No. 482, April. "This Is A Job For Supermobile" is by Cary Bates, Curt Swan and Francisco Chiaramonte. Amazo continues his plans to destroy planet Earth. Jose Luis Garcia-Lopez did the cover. [1/31]

SECRET ORIGINS OF SUPER-HEROES (DC SPECIAL SERIES No. 10), April, 1978. Another collection of stories to clear up origins features Black Canary in "The Canary Is A Bird Of Prey" by Gerry Conway, Mike Vosburg and Terry Austin in which the major events in her career are recounted; "Lightray" tells that New Gods member's origins; and "This Immortal Destiny" reveals the origin of Dr. Fate. Jose Garcia-Lopez did the cover. [1/31]

STAR HUNTERS No. 4, April. "First Blood" is by David Michelinie, Rich Buckler and Bob Layton. Donovan Flint and the crew of the Sunrider attend his funeral and the secret of The Entity is revealed. Buckler and Layton did the cover. [1/31]

STEEL, THE INDESTRUCTIBLE MAN No. 2, April. "The Man Who Mined Minerals" is by Gerry Conway, Don Heck and Joe Giella. Steel faces a master of minerals -- The Mineral Master. Don Heck and Al Milgrom did the cover. [1/31]

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WONDER WOMAN No. 242, April. "Tomorrow's Gods And Demons" is by Jack C. Harris, Jose Delbo and Vince Colletta. World War II ends, Wonder Woman's adventures return to the present and Steve Trevor gets nabbed. Jose Garcia-Lopez and Dick Giordano did the cover. [1/31]

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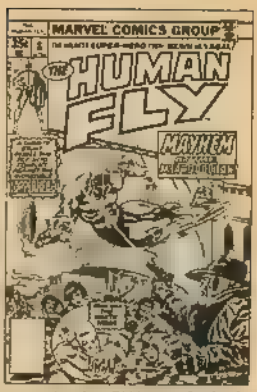
GODZILLA No. 9, April. "The Fate Of Las Vegas" is by Doug Moench, Herb Trimpe and Fred Kida. Godzilla smashes a dam and Las Vegas washes in its chips. The cover is by Trimpe. [1/3]



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THE HUMAN FLY No. 8, April. "The Tiger And The Fly" is by Bill Mantlo, Frank Robbins and The Tribe. Copperhead returns to bedevil the Human Fly and The White Tiger guest stars. The cover is by Frank Robbins and Frank Giacoia. [1/3]

KID COLT OUTLAW No. 223, April. [1/3]

KULL THE DESTROYER No. 26, April. "Into Death's Dominion" is by Don Glut, Ernie Chan and Rudy Nebres. Kull must venture unaccompanied into the city of Torranna to battle a monstrous giant for the royal crown. The cover is by Chan and Nebres. [1/3]

MARVEL SUPER ACTION No. 7, April. Reprinted from CAPTAIN AMERICA No. 105 is "In The Name Of Batroc" by Stan Lee, Jack Kirby and Dan Adkins. The cover was by Kirby. [1/3]

MARVEL TWO-IN-ONE No. 38, April. "The Thing Behind

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Bars" is by Marv Wolfman, Roger Slifer, Ron Wilson and Jim Mooney. The Thing goes to jail for creating a public nuisance and public endangerment. He and Daredevil also fall prey to the Mad Thinker. The cover is by Wilson and Terry Austin. [1/3]

THE SAVAGE SWORD OF CONAN No. 27, March. "The Children Of Jhebbal Sag" concludes the BEYOND THE BLACK RIVER adaptation and is by Roy Thomas, John Buscema and Tony DeZuniga. Plus, there's an article on the imminent CONAN syndicated strip [which we will be carrying in the GAZETTE -- plug!], amateur art and some pinups. [1/3]

SPIDER-WOMAN No. 1, April. "A Future Uncertain" is by Marv

Wolfman, Carmine Infantino and Tony DeZuniga. The full origin of Arachne, the Spider-Woman is revealed as she seeks her destiny in London. The cover is by Joe Sinnott. [1/3]

THE AMAZING SPIDER-MAN No. 179, April. "Ring Around The Goblin" is by Len Wein, Ross Andru and Jim Mooney. Spider-Man, Silvermane and The Green Goblin duke it out in a smashing wind-up to the Spidey-Goblin series. Andru and Esposito did the cover. [1/10]

CAPTAIN AMERICA No. 220, April. "The Amerikoid Stalks The Streets" is by Roy Thomas, Sal Buscema and Mike Esposito (plus, because part of the story was lost in the mail, another artist did a few fill-in pages to make up a 12 page lead story). Cap battles a twenty-foot replica of

himself and the remaining five pages star The Falcon in a solo story. Gil Kane and Klaus Janson did the cover. [1/10]

DOCTOR STRANGE No. 28, April. "Fate... Like A Wheel" is by Roger Stern, Tom Sutton and Ernie Chan. The fate of the universe is settled (and it's about time) in the final chapter of the Creators Chronicles. Frank Brunner did the cover. [1/10]

GHOST RIDER No. 29, April. "Deadly Dawn" is by Roger McKenzie, Don Perlin and the New York Tribe. Ghost Rider battles Dr. Strange -- or do he? The cover is by Valldarr and Frank Giacoia. [1/10]

LAFF-A-LYMPICS No. 2, April. [1/10]

MARVEL PREVIEW No. 13, April. This issue features THE UFO CONNECTION, the lead story being "The Cosmic Connection" by David Kraft, Herb Trimpe and

Klaus Janson. Also included are reports of eyewitness sightings by John Lennon, Jimmy Carter and Don Pendleton. Jim Starlin did the cover. [1/10]

MARVEL TRIPLE ACTION No. 41, April. "Mine Is The Power" is by Roy Thomas and John Buscema and is from AVENGERS #49. Buscema did the cover. [1/10]

MASTER OF KUNG FU No. 63, April. "Hiding Cats" is by Doug Moench and Jim Craig. Shang Chi, in Hong Kong, battles Pavane and the Skull-Crusher. The cover is by Gil Kane and Terry Austin. [1/10]

MS. MARVEL No. 16, April. "The Deep Deadly Silence" is by Chris Claremont, Jim Mooney and Frank Springer. Ms. Marvel dives beneath the waves to save

Namorita from the Tiger Shark. Guest-stars: The Scarlet Witch and The Beast. Dave Cockrum and Terry Austin did the cover. [1/10]

STAR WARS No. 10, April. "Behemoth From The World Below" is by Don Glut, Howie Chaykin and Tom Palmer. A monster is unleashed to battle the cloud riders in the conclusion of the four-parter. Rick Hoberg did the cover. [1/10]

THOR No. 270, April. This issue's story is by Len Wein, Walt Simonson and Tony DeZuniga. Thor teams up with Iron Man to battle Faust and millions of guest-stars populate the issue. Simonson and DeZuniga did the cover. [1/10]

THE AVENGERS No. 170, April. "Though Hell Should Bar The Way"

is by Jim Shooter, George Perez and Pablo Marcos. The Bride Of Ultron returns. Reappearance and disappearance for Quicksilver. The Avengers get themselves to a nunnery. Plus: an inside look at the women's dressing room at Bloomingdales! What more could one ask? The cover is by George Perez and Terry Austin. [1/17]

CONAN THE BARBARIAN No. 85, April. "Of Swordsmen And Sorcerers" is by Roy Thomas, John Buscema and Ernie Chan. Zula's origin is told and Conan's activities for the past year are recapped. Buscema and Chan did the cover. [1/17]

CRAZY No. 36, April. [1/17]

THE DEFENDERS No. 58, April. "Agent Of Fortune" is by David

Kraft, Ed Hannigan, Klaus Janson and Dan Green. Dr. Strange returns, the Devil Slayer reappears and Valkyrie recreates at a nightclub. The cover is by Hannigan and Janson. [1/17]

DEVIL DINOSAUR No. 1, April. "Devil Dinosaur And Moon Boy" is by Jack Kirby and Mike Royer. The Mightiest Dinosaur and the world's first human make their debut. Kirby and Royer did the cover. [1/17]

THE FLINTSTONES No. 4, April. Mark Evanier. [1/17]

THE INCREDIBLE HULK No. 222, April. "Feeding Billy" is by Len Wein, Jim Starlin and Alfredo Alcala. The Hulk meets bizarre little children who like green food. The cover is by Ernie Chan. [1/17]

THE INVADERS No. 27, April. "Agent Axis, Master Of Murder" is by Roy Thomas, Frank Robbins and Frank Springer. Bucky is a prisoner and two new super-powered teens are introed. Frank Robbins did the cover. [1/17]

MAN FROM ATLANTIS No. 3, April. "Showdown In Seatopia" is by Bill Mantlo, Frank Robbins and Frank Springer. This issue climaxes Mark Harris' first comic book confrontation with Dr. Schubert. Alan Weiss did the cover. [1/17]

MARVEL TALES No. 90, April. From AMAZING SPIDER-MAN #111, "To Stalk A Spider" by Gerry Conway and John Romita. Romita did the cover. [1/17]

POWER MAN No. 50, April. "Freedom" is by Chris Claremont, John Byrne and Dan Green. Iron Fist shares the new logo as Cage gets cleared of all charges and begins a new life. But Stiletto

and Discus return. Validarr and Dave Cockrum did the cover. [1/17]

SCOOBY DOO No. 4, April. [1/17]

X-MEN No. 110, April. "The X-Sanction" is by Chris Claremont and Tony DeZuniga. The X-Men play softball, then Warhawk returns as the X-Men frolic in the Danger Room. Dave Cockrum and Terry Austin did the cover. [1/17]

FANTASTIC FOUR No. 193, April. "Day Of The Death Demon" is by Len Wein, Bill Mantlo, Keith Pollard and Joe Sinnott. The FF go their separate ways, so the Thing must solo against Darkoff, the Death Demon. The cover is by Pollard and Sinnott. [1/24]

HOWARD THE DUCK No. 23, April. "Star Wrought" is by Steve Gerber and Val Mayerik. Howard and Man-Thing confront the Death Store in this satire of the world's top-grosser (or top-grocer). Gene Colan and Alan Weiss did the cover. [1/24]

IRON MAN No. 109, April. "Moon Rise" is by Bill Mantlo, Carmine Infantino and Fred Kida. Iron Man and the Jack Of Hearts go to the moon where they meet Darkstar, Crimson Dynamo and Vanguard — The Commie Squad. Plus, a big egg (and the yoke's on them). John Byrne and Terry Austin did the cover. [1/24]

JOHN CARTER, WARLORD OF MARS No. 11, April. "The Story Of Dejah Thoris" is by Marv Wolfman, Dave Cockrum and Rudy Nebres. The story of a princess

and the boy who loved her. [1/24]

MACHINE MAN No. 1, April. "Machine Man" is by Jack Kirby and Mike Royer. X-51, the former Mr. Machine, begins anew his super-hero career by battling an army gone crackers. Kirby and Royer did the cover. [1/24]

MARVEL PREMIERE No. 41, April. "Seeker 3000" is by Doug Moench and Tom Sutton. A different time, a different place; the sun of a different star system is about to nova and only the crew of Seeker 3000 can save their race. Dave Cockrum and Joe Sinnott did the cover. [1/24]

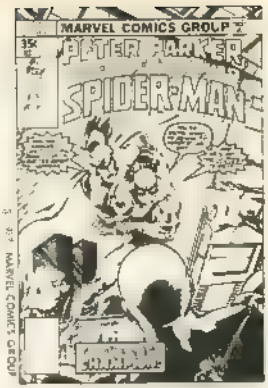
MARVEL TEAM-UP No. 68, April. "The Measure Of A Man" is by Chris Claremont, John Byrne and Bob Wiacek. Spidey helps Man-Thing get back to Florida and encounters a demon whose very touch means fear. John Byrne and Joe Rubinstein did the cover. [1/24]

THE SPECTACULAR SPIDER-MAN No. 17, April. "Whatever Happened To The Ice Man?" is by Bill Mantlo, Sal Buscema and Mike Esposito. Peter Parker is sent to Los Angeles to cover the break-up of The Champions. But, what is the secret of Rampage? The cover is by John Byrne and Joe Rubinstein. [1/24]

SPIDEY SUPER STORIES No. 33, April. [1/24]

TARZAN, LORD OF THE JUNGLE No. 11, April. "Tarzan Triumphs" is by Roy Thomas, John Buscema and Alfredo Alcala. This story concludes the JEWELS OF OPAR adaptation. Buscema and Alcala did the cover. [1/24]

WHAT IF? No. 8, April. "What If People Knew Daredevil Is Blind?" is by Don Glut, Alan Kupperberg and an inker. Would



he have a different career as a major league umpire? Gil Kane and Klaus Janson did the cover. [1/24]

PIZZAZZ No. 5, February. [1/26]

THE RAMPAGING HULK No. 8, April. "The Gathering Of Doom" is by Doug Moench and Herb Trimpe and features The Hulk vs. the original Iron Man. Plus, Bloodstone winds up his series with "Earth Shall Have A New Master" by Steve Gerber and Alan Kupperberg. Plus, an interview with TV's Dr. Banner, Bill Bixby. [1/26]

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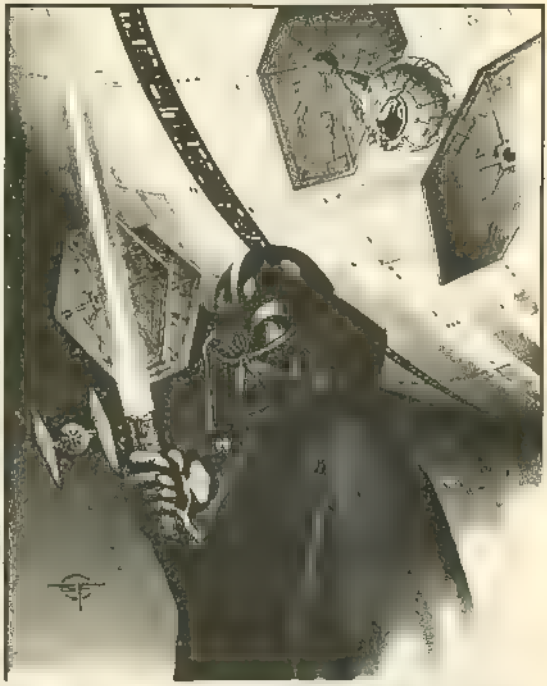

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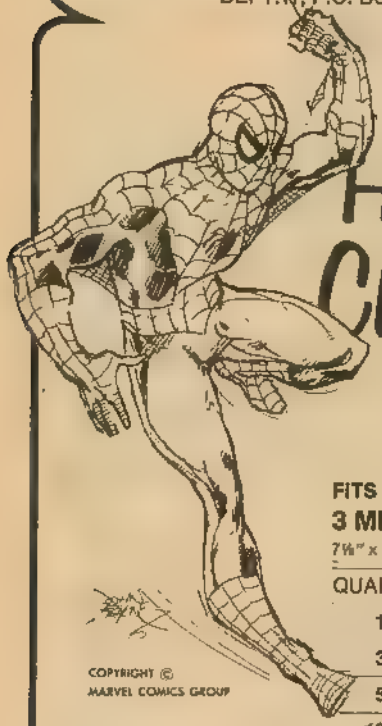

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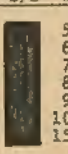

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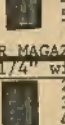

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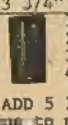

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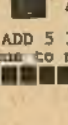

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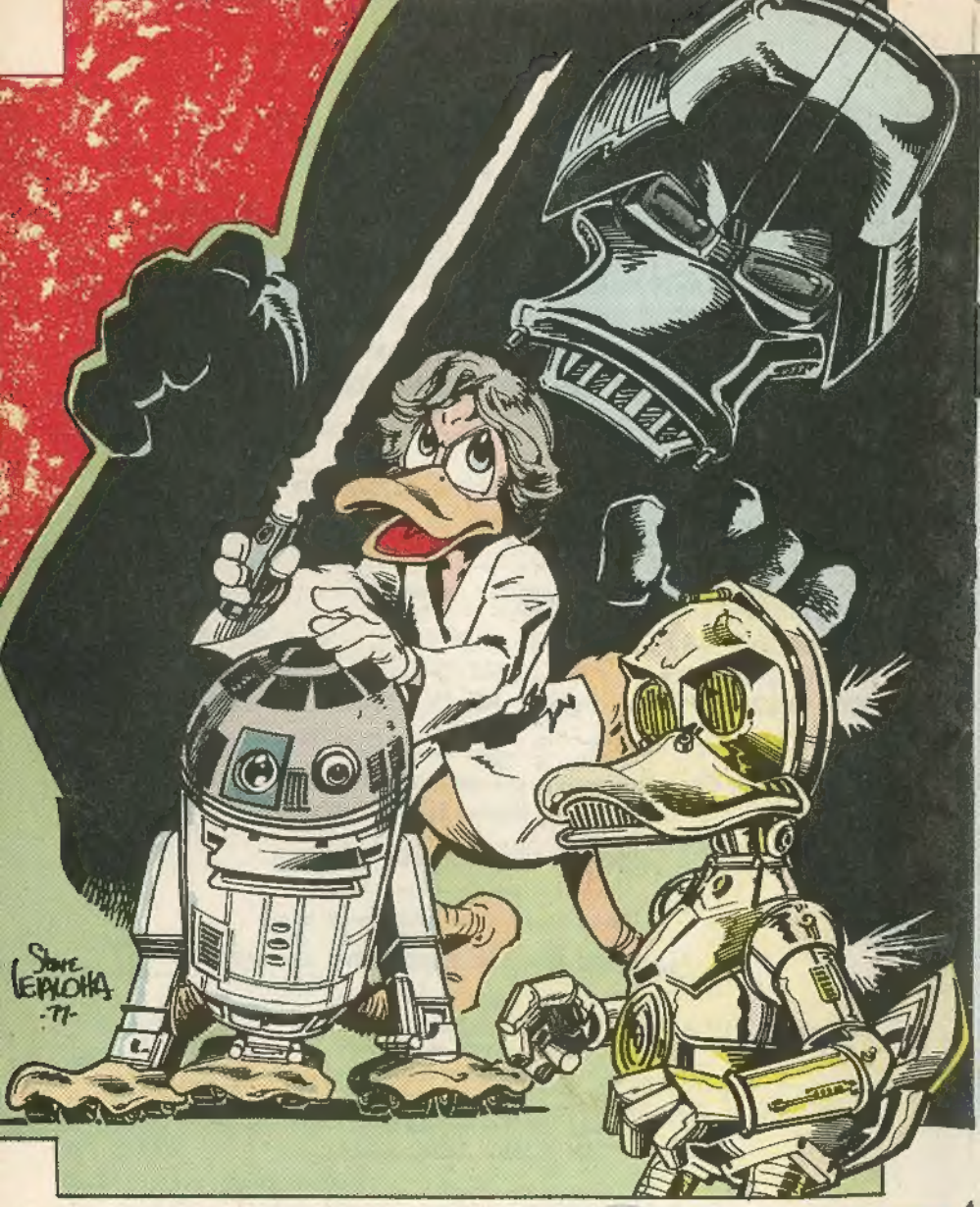

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